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VOL. XXI, No. 27

MONDAY, MAY 21, 1928

WHOLE No. 584



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## SIMPLIFIED LATIN READINGS—THEIR USE AND ABUSE<sup>1</sup>

The first object of this paper is to maintain that the use of simplified Latin readings need not emasculate the Latin course, but should strengthen and invigorate it. The second purpose is to urge discretion and limitation in the use of such readings.

The postponement of the reading of Caesar and the consequent lengthening of the preparatory period from two to three semesters should not be interpreted as a move to make Latin easy, nor should the inclusion of simplified stories be regarded as a gesture toward rendering Latin pleasant in a soft objectionable sense. The change has the avowed purpose of ameliorating the foundation work. I wish to point out that, if this purpose is carried out, the course is really harder and that the readings, far from merely amusing and entertaining, perform a very definite service.

The difference is considerable. It may be stated in this way. The responsibility of the preparatory work is shifted from the textbook to the teacher. By this is meant that formerly the teacher, because of the amount of material and the measure of time at his disposal, was constrained to follow the order, plan, and even the emphasis of the textbook. In a sense the teacher was eliminated. The textbook was the teacher. The series of lessons, considerable in number, was arranged as if all lessons were of equal importance. Comparison of adjectives was treated in as much space as participles. Irregular adjectives were illustrated by as many sentences as an important pronoun. To nearly every noun-construction an entire lesson was given. Covering such a textbook in a year levels major topics to the same position as minor, for any rearrangement breaks the sequence of forms and vocabulary. One realizes in handling a class in Caesar that some topics on which whole days were spent in the first-year course could easily have been handled in their incidental occurrence. But it likewise was plain that the comparatively few elements which appear in nearly every sentence and certainly in every paragraph of a classical writer had received far too meager treatment. The cornerstones were embedded no more deeply than the facing bricks.

The remedy was plainly that more time should be given to the initial teaching of each essential. This does not mean that a longer period has been provided to do the same thing, more slowly. The textbook material in the newer Beginners' Latin Books does not require the length of a semester. One can cover it in 1/2 to 2/3 of the time once required for such books.

This permits the teacher to devise a program to accomplish certain well-defined results, in fact, it makes such procedure necessary. The textbook becomes an auxiliary instrument. During the explanation of a new piece of work it provides illustrations to clarify the concept and to help the understanding. But it has not furnished, it can not furnish, a sufficient amount of 'follow-up' material for application and practice. Nor can it provide examples in the way, the only way, by which the knowledge can be tested—the unexpected meeting of a phenomenon in a connected passage. Disconnected sentences, each freighted with an expected example, are no guarantee of mastery. Herein lie the use and the only justification for the graded readings. Utilized after a certain difficult subject has been studied in the lessons, they certainly register clearly a student's understanding and rate of progress. One who cannot translate such readings reveals not only to the teacher but to himself that a given piece of work needs to be continued. The text is not responsible. The teacher is impelled to teach, reteach, and teach again, test, retest, and test again, until it is evident to all, through translation, that the majority of the class has really mastered an essential part of the course.

This, as I said before, marks a considerable change. Personally I have spent much time in the past devising forms of presentation of material. Unconsciously my attitude has been that the explanation was the major part of the teaching. I now realize that, important as explanation is, the greater part of the *teaching* is to stay by, to assist, and to insist, until the student not merely understands but knows. The Dalton plan has received and merited keen attention. Much as one may oppose its most striking feature—the virtual abandonment of the mass recitation—, every one must appreciate the soundness of its basic principle, that each individual pupil must master one essential unit before he enters upon the next. The old hurried programme in first-year Latin gave little opportunity to exercise this principle. The new programme does.

In an attempt to devise a new procedure, the Dalton and the Morrison ideas have been suggestive. One naturally asked himself, 'Are there essential units which make for progress in preparatory Latin? Does preparatory Latin lend itself to division into major and minor topics?' ('Minor' does not here mean 'unimportant', but denotes, rather, topics which offer no particular difficulties to students). The following major subjects were selected tentatively in answer to the questions stated above. The first six were set for mastery in the second semester, the remainder for the third.

<sup>1</sup>This paper was read at the Twenty-first Annual Meeting of The Classical Association of the Atlantic States, held at The George Washington University, May 6-7, 1927.

## Group 1

- (1) Conceptions of gender in a foreign language.
- (2) Distinction of pronouns and pronominal adjectives.
- (3) Proper relating of Latin noun-constructions in the English translation.
- (4) Uses of the present and the perfect participles.
- (5) Uses of Latin infinitives, particularly in the Indirect Statement.
- (6) Common dependent clauses requiring indicative (clauses introduced by *ubi*, *quod*, *quamquam*, *si*, *quis*).

## Group 2

- (1) Common dependent clauses requiring subjunctive.
- (2) Sequence of tenses.
- (3) Indirect question.
- (4) Gerund and gerundive.
- (5) Periphrastics and impersonal verbs.

The above choices were made by the examination of the Beginners' Book and the separation of all topics into two divisions. Let us check the validity of the major selections given above by another list which, in my experience, summarizes the chief needs of a class that is studying Caesar.

- (1) Accuracy in matters of tense, voice, and number.
- (2) Correct translation of *is*, *se*, *suus*, *qui*, *quis*, and the demonstrative relative.
- (3) Prevention of the use of stereotyped renderings.
- (4) Transference of datives, accusatives, and ablatives into a normal English phrase-order.
- (5) Translation of the relative pronoun when its antecedent has been omitted, or when the relative itself is not the subject or the object.
- (6) Separation of clauses when the dependent clause intrudes within the independent clause.
- (7) Fluency in translating Latin participles into clauses.
- (8) Precision of time in translating infinitives, participles, and subjunctives.
- (9) Recognition of the perfect passive infinitive when *esse* has been omitted.
- (10) Distinction of various kinds of clauses introduced by a given conjunction (*ut*, *ne*, *cum*, *qui*, *quod*).

The extent to which the latter list includes the former is significant. The logical deduction is that, if the tasks outlined for the second and the third semesters are adequately taught, the student will be ready to read Caesar with ease, accuracy, and skill, and, moreover, with greater speed—but on that point more will be said later.

I have mentioned, in a general way, the use of graded readings as the barometer of progress. I should like to stress this again here, in connection with major topics. This programme provides its own checks and balances. It is not at the end of the semester that a student fails. He understands that each major topic becomes a unit for passing both separately and cumulatively. There is never a time in the term that pupil or teacher can say, "That's that". Every unit comes up every week. A failure on a unit simply means that it must be done over. It is retested in connection with

the next topic. This snowball rolling method has possibilities undreamed of for perfecting foundation work. While the final test—the acid test—is ability to write Latin prose well, the intermediate test is the recognizing and handling capably the new and the old material in connected translation. The ease with which the sentences in the textbook are read is often deluding to teacher as well as to pupil. How superficial the initial impression is, how easily it is forgotten is only realized in a reading lesson. That certain phases of elementary Latin are really difficult for good students is often puzzling to teachers. Nowadays one should always bear in mind that pupils start with very meager grammatical equipment. Even knowledge of the functions of parts of speech is vague. It is translation which reveals and eradicates these general deficiencies at the time that a particular topic (e.g. participles) is being driven home. Fortunately not every student has difficulties with every essential topic. Jean is greatly confused over pronouns, but is not troubled by participles. These divisions into which a class casts itself can gradually be eliminated by the distribution of sentences in the readings. Relative clauses may be hurled persistently at Jean, while her neighbor will receive a proportionate volley of participles. The best student has need for practice in some line. Even the student who delights you with his accurate prose is very apt to blunder in phrase-order in a lengthy English sentence. In brief, the translation lesson, as a practice exercise, fits every one's needs. Perfecting five or six important elements is quite sufficient for a semester's task.

Beside gauging a pupil's advancement in handling text material two other benefits, which result from the inclusion of regular translation early in the course, merit attention. There is the chance to teach gradually translation itself. Too often in our past work we concentrated on new forms and constructions in disassociated ways, trusting to the future for the blending. The slovenly inadequate renderings which have been offered and accepted in classes in Caesar have been the natural outcome of the lack of training on the pupil's side, and the lack of time for training on the teacher's part. The programme in the Caesar classes has been not so much a continuation course as a period in which the whole previous courses except paradigms are retaught and habits which should never have been allowed to start are painfully eradicated. Initial training is very slow and difficult teaching. Explaining new work is far easier. I would have you recall that of the ten needs listed above all but 1 and 3 belong definitely within the scope of some major topic. It follows reasonably that the mastery of the topic should go beyond understanding and exemplification and include adequate training in it, within connected passages. By this method the ten needs will be eliminated one by one, in about the order listed.

This additional requirement will have the effect of shifting the emphasis of all our teaching. The textbook has centered the attention upon paradigms and details concerning disconnected syntax. This is theoretically good, but actually bad. A glib and showy



mechanical perfection in forms is not a difficult accomplishment. Such perfection may be very disappointing, later. We have thought that synopsis work would make John think of *esse* as imperfect subjunctive, and all that goes with that fact. In reality he recognizes *sum*, which means 'to be'. He needs a teacher far more for guidance in handling incomplete subjunctives than for drill in their forms. In syntax work, too, there has been too much preliminary consideration of names—too much attention to effects, instead of to causes. It is considerably more important for a student to be taught to expect an ablative with *prohibeo* than to name that ablative as an ablative of separation. Training in the general law that datives, accusatives, and ablatives relate in meaning to the verb and develop from it is a far wiser expenditure of time in the second semester than teaching a mass of particulars about each ablative. If students learn the correct method of translation, they will handle well noun-constructions whose names they have never heard. Moreover, to teach given noun-constructions in their natural setting and in conjunction with other noun-uses affords the best opportunity to deduce differences and distinctive characteristics.

Similarly, in the third semester it is far more expeditious as a first step that pupils shall receive careful guidance in the structural nature of dependent clauses, as a whole, both English and Latin, followed by a presentation of correct general conceptions of the Latin subjunctive. This is far better than any amount of elaborate drill on individual clauses. It is not the kind of clause that troubles the young translator. Of himself he does not bother much about that. The involved order of long sentences is his Waterloo. He needs reading lessons whose sentences gradually increase in number of clauses and in complexity of arrangement of those clauses. He needs time, also, to eradicate completely his erroneous idea that a Latin subjunctive is always translated into English with the aid of an auxiliary verb. Then he will be ready for particulars. In other words, the requirement of translation in the second and the third semesters will teach the teacher what to emphasize irrespective of the textbook.

Having available suitable reading material facilitates the teaching programme. Assignments may be made consecutively for several days in which students may be practicing, and may thereby be grounding themselves. A portion of each recitation period may be allotted to developing slowly a new unit, which need not be assigned for home work until the teacher's judgment directs. Also to a portion of the class reading may be assigned, while the slower group is receiving further explanation. Even the brighter pupils need considerable training in translation; this arrangement does not militate against their progress.

So much for the benefits from the incorporation of adapted readings. Now let us consider the limitation of their use. I know that they are advocated on several grounds. I am concerned only with their service in improving the foundation work. In my experience this begins in the second semester, and ends, except in un-

usual instances, in the third. They are not a necessity in the first semester; they should not be a necessity in the fourth. In recent issues of periodicals respected names appear signed to articles lamenting that this change means the emasculation of the whole course, that it is tantamount to losing or at least to lowering former high standards. Equally devoted Latinists, in praising the advent of adapted readings, write scathingly of the course which has stood so ably the test of time. I am puzzled because the change, to my mind, does not, or need not mean, more than the postponement of Caesar for five months and the actual lessening by only about one book of the traditional four-book requirement. On the other hand, those pupils—75% in number—who never go beyond the second year in Latin will receive far more than they ever received before. This is true in large measure because of the addition of the readings. In the School in which I teach, the students who are to continue Latin beyond the second year are grouped together in the fourth semester. They are the academic group. Caesar is read, I may say, with much greater speed and skill from the start.

It might be said of this whole matter, 'There is nothing new about simplified readings; we have always had them'. Quite true. I have a copy of Harkness's *New Latin Reader*, published in 1877, which contains fifty-seven pages of fables, anecdotes, and historical incidents. There have usually been reading sections in the appendices of *Beginners' Latin Books*. The change, then, is not in the *having*, but in the *using* of the readings. The appendix is no longer disregarded wholly, or used only when it is convenient to use it. It has become a vital part, which 'functions' at regular times, and has its recognized and distinctive purposes, prescribed in the course of study, by number of pages, and provided for in the programme. But its use entails discretion, first of all in its 'objective'. Whatever additional benefits may accrue in added interest, mastery of historical background, Roman atmosphere and other desirable by-products, the sole justification is to render foundation work thorough enough for the ultimate reading of the classical writers. Purposeless, desultory reading is an unwarranted abuse. Yet carrying out one's aim may be handicapped in more or less degree by faults inherent in the adaptations themselves. The various selections are not equally desirable in subject-matter. Changing from one author to another presents difficulties in style and vocabulary wholly out of proportion to the value received. Personally, I prefer only adaptations from Livy, where one may have separate stories, uniform, however, in style, and a vocabulary suitable for future needs. One finds many examples of poor adaptations. Rare forms, unusual meanings, abrupt connections are all too frequent. Sentences too easy or too short are contiguous with sentences too difficult. The easier portions of Caesar are more suitable. Finally, when none of these objections to style, vocabulary, or simplification is found, there is yet the paramount difficulty that the adaptations do not fit the programme at hand. The ideal solution would be that each teacher adapt

material for each particular class. The matter narrows itself down to this conclusion. Where a few years ago there was a paucity of this material, there is now a large and varied supply. Adjustments must be made, that the supply may be truly useful. It lies with the teacher to outline his own programme, and then make a careful selection of readings, excessive of actual requirements, from which the needs of his class for the day or the week may be drawn.

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#### REMARKS ON TEACHING VERGIL<sup>1</sup>

This paper is not intended to be wise or scholarly; it certainly is not pedagogical in character. It displays and vouches for no method, old or new, no panacea by means of which all the ills of the curriculum can be rectified and a class inducted painlessly into the Elysian Fields of a high grade in Latin. Our indefinite title allows us to wander along with a class in Vergil without other restraint than that of time. You will all want to say what you are about to hear and all could say it be ter.

We teachers of Latin are among the most privileged class in the world. We read of symposia of the Greeks at which highly cultivated friends met and dined sparingly, holding high converse the while. We hear of literary cliques into which we could never hope to enter. But we who preside over a class in Vergil may often enjoy social and intellectual intercourse as lofty as that of any of these ancient circles. With twenty to thirty-five young persons of the impressionable age, young persons, who, at the worst, are a picked group from among their contemporaries, we may spend some forty minutes a day in company with one of the earth's greatest sons, with the poet who, to some of us, is the best beloved and the most honored.

In other company we hesitate to bare our souls. We shrink from displaying our ideals to a scornful and practical world. But with these young people, while they are bathed in the affluence of the gentlest of poets, it is possible to express our most secret fancies without fear of derision. For this audience of ours also has dreams. Our pupils have aspirations, though they often conceal them. For a few minutes we have before us the most idealistic portion of our commonwealth. They are reaching their intellectual maturity. They are feeling the thrill of the winds that blow from the gods, and, as yet, they are not disillusioned. For a little while, too, they are *otiosi*, even though they may not be *studiosi*, being protected somewhat from the blasts of life, and they have leisure for their dreams.

Now, if one may judge by educational journals, of which it is my duty to read, or to skim, about ten a month, we teachers are a bad lot, especially teachers of Latin. We shackle this flaming youth, we disseminate propaganda, instead of allowing thought to develop untrammelled, we are prone to impart information, instead of leaving our pupils to gain first-

hand experience (that any youth, left to acquire first-hand experience absolutely unguided, would necessarily remain in the state of a savage of the Stone Age, seems never to have occurred to 'educators').

In the Vergil class, however, we can proceed to do what the most approved teachers of English do. We can develop appreciation. Indeed, the teacher of Latin can sometimes do this when the teacher of English fails. For an idea read in a foreign tongue may compel attention by the very difficulty of apprehending it, whereas the same thought read more glibly may pass unnoticed. We tell our pupils, as they near the end of their third year, that they are about to reap the reward of their toil. A glimpse of beauty, a breath of the wind of the gods, an inspiration, however fleeting, are worth years of drudgery. I doubt if even the most inveterate gerund-grinder can stifle this inspiration. The shaft of sunlight will filter through the mass of syntax, in spite of us, to the few. But, if we ourselves are full of this inner light of poetic fervor, more of those who occupy our benches might catch a gleam of Olympian splendor. They might gain a little conception of "the clairvoyant power of the poet. . . , a gift arising from sources beyond our understanding. . . this insight into the ways of men, this prophetic eye".

Having, then, this appreciative audience, many of whom will be moulded by our canons of taste, and having the Aeneid as our material, what may we do to make the beauty vivid to our young charges? The problem of making the subject 'human' is not so much that of finding 'illustrative material' as a matter of choice. There is always danger of being lured into by-paths, which lead us far from our poet. For instance, a student who came to our School for practice teaching told me that in her School the class spent two weeks doing nothing else but drawing maps of the underworld, as outlined in Book 6. During that time no Latin was read at all. Drawing maps, dressing dolls, building houses, and constructing bridges are useful exercises only so long as they help to make the Latin vivid and interesting, but they must not submerge the Latin. Mythology, allusions, literary and historical, syntax, are all legitimate side-issues of our work, but all should be used for the purpose of elucidating Vergil; they should not be allowed to obscure him.

Perhaps the first and most obvious feature in teaching appreciation of Vergil is that our story is written in verse. The very sound of it has meaning. The most awkward clod who slouches into our class-room can feel something of the vital music of the rhythm. The class will not need to be told that Vergil is the "wielder of the stateliest measure ever moulded by the lips of man", if they hear the verse read aloud. I have long maintained that this verse is living and real and natural (alas, I fear that I am becoming pedagogical!). Therefore I hold that it can be read without a knowledge of the mechanics of poetry, just as English poetry can. I am constantly surprised to discover how easily and pleasingly some members of my class read without having been taught anything about scansion proper.

<sup>1</sup>This paper was read at the Twenty-first Annual Meeting of The Classical Association of the Atlantic States, held at The George Washington University, May 6-7, 1927.

I do not mention elision, or any other rule of versification, except that the verse accent need not coincide with the prose accent. I read the first ten lines of the Aeneid. When I come to an elision, I say, "Notice how I read this", and repeat the line. Then I ask the class to read after me, a line at a time, sometimes in concert, sometimes individually. When I find a girl (all my pupils are girls at present) who seems to be able to read well, I ask her to read on, lines that she has not heard me read. A few will do this from the very first. For a month or more a class will read in this way by imitation. Those who have a sense of rhythm will do well from the very first. One thing always surprises me, that the class as a whole will read better than most individuals in the class. Often, too, one member utterly lacks a feeling for the meter and must be requested as kindly and as humorously as possible to desist, because she throws all the others out. Such a pupil will often read very well after a little practice, however. We read some of Longfellow's *Evangeline* and Miles Standish, as every one else does, to make the rhythm more clear. I find lines of these poems which coincide in metrical scheme with some lines of the Aeneid, e. g. English and Latin lines which have, each of them, a spondee in the first foot, a dactyl in the second, etc. It is surprising, if you pick out a definite line of the Aeneid, how many lines of English you will have to read to find a line exactly the same in meter. The caesura often causes the difficulty. The feminine caesura is prevalent in *Evangeline*, but not so common in Miles Standish. We may wonder in passing whether the difference in topic would account for this.

Naturally the class, when it is learning to read by imitating me, imitates all my faults. They drawl, as I do, they hesitate in the middle of words, their voices become exceedingly monotonous, as is mine. But, after they have learned to read more independently, some of them read much better than I do. I always tell the class that I expect this of them, because some of them have the musical ability which I lack.

I have longed to teach a class to intone Latin verse as a service is intoned in church, principally to find what the effect would be on my own nervous mechanism. I have had some pupils write the score, but I found it difficult to teach to a class because of my utter inability to keep a tune. I have the same trouble in trying to teach hymns to a Sunday School. I can find an assistant sometimes who can sing but cannot teach, and I can teach but cannot sing.

I read and teach the reading of Latin poetry by accent, not by quantity. We read the Aeneid much as we read Miles Standish, putting a decided stress on the ictus. It seems to me that the reading of Latin verse, as of English, ought to give pleasure. To an English ear, a succession of stressed and unstressed syllables is rhythmic, but a succession of long and short syllables, especially with the complication of a conflicting prose accent, would not convey the same impression. We are not so trained. To acquire the necessary skill would require long time and great pains. I once heard a distinguished professor assert that only three persons in the United States could read Latin

poetry. The late Professor Bennett was one, he himself was another; who the third was I forget. Far be it from me to attempt a forced entrance into this exclusive circle! I do, however, state to my pupils the problem. I tell them that many would not approve of my way of reading, that the Romans did not do it so. I encourage the students to try to give the proper length to the Latin syllables; some of them, having musical skill, do it better than I can ever hope to do. Though I recognize that it is a scholarly thing for some to learn to read in classical fashion, I would have my pupils read in a way that will give pleasure to themselves and to others rather than attempt the well-nigh impossible.

After reading by imitation for awhile, the class is taught the mechanical structure of the verse, and is expected to mark off the scansion of several lines every week. But I flatter myself perhaps in thinking that, having read, before they scanned, they have for the most part avoided that nerve-racking division into feet which is so fatally hard to overcome, when once the habit of making such division is formed. I try to urge the class to mark the scansion from the beginning of the line, just as they read, and not to go back unless the line does not come out right. You can imagine my joy, when I had by mistake given a hypermetric line in a test, when several papers showed *-que* marked off and the statement was made that it must belong to the next line.

To add interest to our study of poetics, we write hexameters in English. This reveals to what extent the pupil understands the mechanics of the verse. Here is a line written by a girl who marks off scansion correctly and reads fairly well: "As I stood over the ocean I felt the shifting breeze". The fact that the line is iambic did not trouble her at all. Another, "Stately Southern mansions with tall white columns are beautiful", after much effort was changed to "Stately Southern mansions with tall white columns are pretty", which is a good enough hexameter, but we all felt that the ending was weak. "Dark grimy smokeclouds climbing the sky hide the stars gleaming brightly" shows some poetic feeling. So too does this: "Velvety darkness is creeping in stealth softly over the landscape".

My present class of twenty-two pupils contains nearly all the upper class-officers of the School and most of the honor pupils. The President of the Student Government, with much agonizing, but with commendable patriotism, achieved this verse: "Southern High is the best School of all, its girls are all plucky". After writing these masterpieces we pass to the production of Latin hexameters. After trying to use this tool, the class has a better understanding of the mechanics of poetry and a somewhat deeper appreciation of the genius which uses it.

We consider other forms of poetry, also, and after some practice I read to the class a few odes of Horace. We discuss rhyme, and I distribute mimeographed copies of rhymed Latin hymns. The *Dies Irae* is a good hymn to use.

I read or have read in class a few lines of Shakespeare,



for, to my mind, the spirit and the music of Shakespeare most resemble those of Vergil. We use Longfellow for the sake of the meter, we compare Milton to Vergil because he wrote an epic with imitations of Vergil such as Vergil has of Homer. But we must not leave the impression that a minor poet, however much we love him, can be classed with Vergil. Milton has grandeur and stately verse, but Shakespeare has, in addition to majesty and divine music, that human sympathy which is lacking in Milton.

We study similes, and metaphors, and alliteration. We read a few extracts from criticisms and imitations. But parodies I do not consider at all, for I think that we are too prone to make sport of lofty themes. I find it necessary, since the class hears of it, to mention with contempt Professor Erskine's obscene Helen of Troy. I wonder why anyone should use his literary ability to remove so completely from the tale of the Rape of Helen all the romance and the wonder and sense of adventure, or to besmirch such a story as that of Sir Galahad with the pitchy stick of a Freudian complex. In teaching Vergil we have an opportunity to reveal the cheapness of such parodies as these, and also to point out the abyss that lies between things so diverse as the portrayal of the sublime struggle of man by which a divine destiny is worked out and a modern problem novel.

Another of our endeavors is to develop imagination. After translating a certain passage, I am likely to say, "What sort of picture does that make in your mind?", or "Close your eyes and paint a picture of this". Visual imagination is a gift, or a curse of the gods, but, if there be a germ of it present, it may be cultivated, for better or for worse.

When we reach Book 6, of course we revel. We discuss philosophy and science and history and religion as much as one dare in a Public School.

When we have neared the end of Book 6, I like to give as an assignment, "Compare lines 608-624 with lines 660-665, and draw some conclusion as to the ethical code of the Romans". The first set of lines describes, you remember, those who are being punished in Tartarus; the second set pictures those who are happy in the Elysian Fields. Some pupils think that the Romans had a higher standard than ours, some that the ancient code and ours are about the same. One girl wrote that the first class, *quibus inveni fratres*, must be very large, because some brothers and sisters are worthy of being hated. She wrote also, "Misers were considered very inferior persons, but I can't see why". Another wrote that the Romans seem to have been a worthy people. I prefer this patronizing attitude to the opinion that most of our pupils get from such 'Movies' as *Quo Vadis* and from such pseudo-historians as H. G. Wells, that the Romans spent their lives in orgiastic banquets interrupted occasionally by militaristic expeditions for the purpose of bringing a conquered people under their imperialistic sway.

After all has been said about the cultural value of Vergil, we should bear in mind that the Mantuan did not write simply an epic of stately measure, rich in allusions and interesting in poetic syntax. His in-

tention was exceedingly serious and his attitude fundamentally religious. We are false to our heritage, if we do not convey to our pupils something of this seriousness and of this religious feeling. We have here an opportunity to oppose something, if only a straw, to the modern wave of sordid scepticism which is not now, as it was with Darwin and Huxley, a spiritual adventure, but a materialistic cynicism. If we find our lot unhappily cast in a School where evolution is a sacred creed and the recitation of any other evokes nothing but laughter, where Bertrand Russell is the last word in philosophy, if we are not allowed to teach the Bible, we can at least teach the Aeneid: the two are not very different.

Since the College Entrance Board requires it, we spend part of the year devoted to poetry in reading Ovid. After all my straining to reveal the lofty heights of Vergil, I suffer the usual disappointment of finding that my young pupils "like Ovid better". I used to be discouraged by this almost unanimous vote, this open preference for a third-rate, or a tenth-rate poet. But why despair? Is not this characteristic of the people? Do we not prefer Hutchinson to Shakespeare? The taste for the mediocrer is ingrained in human nature. The common people are indeed common. If we can bring two, or three, to an appreciation of the best, we shall have done something. As for the *ignobile vulgus*, if to them we have brought an occasional gleam of something higher, if we have helped to create an atmosphere in which, to the smallest degree, they have developed their latent nobility, we need not count our time wasted. We have raised the standard of beauty; indeed we have aided in preserving our civilization. We have tried to carry out Matthew Arnold's ideal of education, "to learn and to propagate the best that is known and thought in the world". We have done a little to keep alive that spiritual life without which the definition of man would be 'an animal that rides in an automobile'.

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BESSIE R. BURCHETT

#### PAULY-WISSOWA-KROLL REAL-ENCYCLOPÄDIE

One of the crying needs of the English-speaking student of the Classics is a comprehensive, encyclopedic work, in English, on classical antiquities. The best available work of that sort is entitled *A Dictionary of Greek and Roman Antiquities*, Edited by William Smith, William Wayte, and G. E. Marindin, Third Edition, Revised and Enlarged (London, John Murray, 1890, 1891. Pp. x + 1052; vi + 1072). Harper's *Dictionary of Classical Literature and Antiquities*, Edited by Harry Thurston Peck (New York, American Book Company, 1896, Second Edition, 1897. Pp. xv + 1701), was, in very large part, only a rewriting of Smith's work; in that rewriting many of the references to classical authors given by Smith were omitted. In a word, the feature that, to my mind, is the most important feature of a work on antiquities, the citation of the primary authorities, was mutilated in the American work. A convenient book is a relatively small



volume, by Anthony Rich, A Dictionary of Greek and Roman Antiquities, With Nearly 2,000 Engravings on Wood From Ancient Sources, Illustrative of the Industrial Arts and Social Life of the Greeks and Romans, Fifth Edition, Revised and Improved (London, Longmans, Green and Co., 1884. Pp. iv + 756).

Students, however, who read German have no ground for complaint in this connection. Useful and relatively inexpensive is Friedrich Lübkers Reallexikon Des Klassischen Altertums, Achte Vollständig Umgearbeitete Auflage Herausgegeben von J. Geffcken und E. Ziebarth, etc. (Leipzig, Teubner, 1914, 1914. Pp. XII + 1-560, 561-1152).

I come now to the monumental work which is the subject of this notice. I give its title as it appeared in Volume 1: "Paulys Real-Encyclopädie der Classischen Altertumswissenschaft. Neue Bearbeitung Unter Mitwirkung Zahlreicher Fachgenossen Herausgegeben von Georg Wissowa: Aal-Apollokrates" (Stuttgart, J. B. Metzlerscher Verlag, 1894. 2902 Columns = 1451 Pages).

In The Classical Review 9 (1895), 113-114, Professor John Edwin Sandys reviewed this volume. I reproduce part of his remarks:

PAULY'S <sic> *Real-Encyclopädie*, originally published in six volumes (1839-52), takes its title from its first editor, AUGUST PAULY (1796-1845), who was one of the staff of teachers at the Gymnasium at Stuttgart. . . . after the death of Pauly, the last three volumes were edited by Teuffel (1820-78) and Walz (1802-57), the former of whom completely recast the first volume for its second issue in 1864-6. A new edition of the whole is now in preparation under the general editorship of Dr. Georg Wissowa, Professor of Classical Philology at the University of Marburg. . . . the work will be comprised in ten large volumes of about 1,450 pages each, and will be completed in ten years.

The first volume. . . is practically an entirely new work, and, owing to its thoroughness and completeness, deserves the warmest welcome from all who know the value of a comprehensive and absolutely trustworthy book of reference in the departments of Classical Mythology, Geography, Biography, History, Literature, Archaeology, Art and Antiquities. One of the many advantages of the new edition is that it includes all the names of persons of any historical importance whatsoever. . . .

This passage has interest because it so well describes the work. It has a melancholy interest too. By 1905, eleven years after volume one was published, only five volumes had appeared; they carried the work only through *Ephoroi*. Wissowa, too, *ad maiores venit*, and the general editor is now Wilhelm Kroll.

In 1914 appeared the "Siebzehnte Halbband" (Part 1 of Volume 9), containing the articles *Hyaia* to *Imperator*, and "Zweite Reihe, Erster Halbband", containing the articles *Ra* to *Ryton*. These were reviewed in THE CLASSICAL WEEKLY 9. 70-71 (December 11, 1915), by Mr. Ralph H. Tukey. The starting of the "Zweite Reihe" was the result of an attempt to hasten the completion of the work—twenty years after Volume 1 was published, and ten years after the work was to be finished.

Up to the present time (so far as I know at this writing) thirteen volumes of the First Series have been issued; these carry the work through *Lysimachides*. The title-pages of volumes 10-13 carry the following dates: 1919; 1922<sup>1</sup>; 1924, 1925; 1926, 1927. Parts of the Second Series have appeared as follows: Volume 1, Part 2, *Saale-Sarmathion* (1920), Volume 2, Part 1, *Sarmatia-Selinus* (1921), Volume 2, Part 2, *Selinuntia-Sila* (1923), Volume 3, Part 1, *Silacenis-Sparsus* (1927). Each volume runs well over 2,400 columns.

In addition there have been published, since the Great War, Supplementband III, *Aachen*—(Ad) *Juglandem* (1918. 1306 Columns), and Supplementband IV, *Abacus*—*Ledon*, *Mit Nachtrag, Delphi* (1924. 1439 Columns).

Manifestly, detailed review of such a work, or even of a single half-volume of it, is impossible.

In order to show two things at once—(1) the nature of the articles, and (2) the composite character of the work (i. e. the number of scholars engaged in the work, and the way in which, at times, several scholars have combined to produce an article), I transcribe from the inside of the front cover page of Volume 13, Part 2, the list of major articles in that volume, a list prepared by the editor himself:

a libellis, libellus (v. Premerstein), Libra (Gundel), Libye (Honigmann), Licinius (Gelzer, Groag, Hapke, Kappelmacher, Münzer, Seeck, Stein, Wickert u. a.), Lictor (Kübler), Limen (Lehmann-Hartleben), Limes, Limitatio (Fabricius), Lithika (Hopfner), Livius (Fluss, Klotz, Münzer, u. a.), Livia (Ollendorff), Locupletes (Berve), Löwe (Steier), Logik (Stenzel), Logographos (Kunst, Bux), Logos (Leisegang), Lokalchronik (Laqueur), Lokalgötter (gr. Kruse), Lokris (Oldfather), Lokroi (Oldfather), Longinus (Aulitzky), Lösung (Ehrenberg), Lotos (Steier), Lucerna (Hug), Lucilius (Kappelmacher), Lucretius (Mewaldt), Lukanos (Helm), Lupercalia, Luperci, Lupercus (Marbach), Lusoria tabula (Lamer), Lustratio (Böhm), Lustrum (Berve), Lutatius (Münzer, Groag), Lydia (Bürchner, Deeters, Keil), Lykaonia (Ruge), Lykia (Ruge, Deeters), Lykophron (Ziegler), Lykurgos (Marbach, Kahrstedt, Kunst† u. a.), Lyra (Abert, Gundel), Lyseis (Gudeman).

I give, finally, the similar list printed at the beginning of Volume 3, Part 1, Second Series, for that half-volume:

Silber (Blümner), Silberprägung und Silberwährung (Regling), Silenos und Satyros (A. Hartmann), Silius (Münzer, Nagl, Klotz u. a.), Silphion (Steier), Simmias (Hobein, Maas u. a.), Σίμων (Hobein, Wickert, Stein u. a.), Simplicius (Praechter), Sirenen (Zwicker), Sirius (Gundel), Skarabäen (Pieper), Skene (Frickenhaus), Σκηνοί ἀγῶνες (K. Schneider), Skopas (Lippold), Skorprios (Gundel), Skylax, Leben und Schriften (F. Gisinger), Skylla (Joh. Schmidt†), Skymnos (F. Gisinger), Slaveneinfälle (Ensslin), Smyrna (Türk, Bürchner), Societas (Manigk), Sokrates (Gudeman), Laqueur, Stenzel, E. Kapp, v. Arnim, Lippold, Leonard, Kind), Sol (Marbach, Keune), Solon (Aly, Schoch, Lippold, Sieveking, Leonard, Kind), Sophia (Leisegang), Sophokles (v. Blumenthal, W. Zschietzschmann), Soranos (Kind), Sosius (Groag), Σωτήρ (F. Dornseiff u. a.), Soteria (Pfister).

CHARLES KNAPP

<sup>1</sup>For volumes 10-11 I can give only the dates of the bound volumes, complete. These do not show the dates of the parts.

Die Consulardiptychen und Verwandte Denkmäler. Von Richard Delbrück. Berlin and Leipzig: Walter De Gruyter and Company. 1. Lieferung (1926); 2. Lieferung (1927); 3. Lieferung (1927).

In Sir John Edwin Sandys's book, *Latin Epigraphy* (see *THE CLASSICAL WEEKLY* 21.200), one finds, on page 185 of each edition, the statement that the *Consularia Diptycha* were "ivory tablets including the names and portraits of the consuls with representations of the public spectacles to which they invited the senators and other important personages. They extend from 406 to 541 A. D. A diptych of 487 A. D. bears a portrait of the father of Boethius, with the following inscription:—*Nar(ius) Man(ius) Boethius v(ir) c(larissimus) et in(lustris), ex p(raefecto) p(raetorio) p(raefectus) u(rbi) sec(undo), cons(ul) ord(inarius) et patric(ius)*".

The *Consularia Diptycha* are now being made easily available to students in a magnificent work, the subject of this notice. In what is, in effect, a Preface, though it is unsigned, we have the statement that only recently have scholars come really to appreciate the importance of the period between Constantine and Charlemagne. In particular they have been blind to the value of the artistic creations of this period.

... Hier stehen an erster Stelle die künstlerisch geschmückten elfenbeinernen Brieftafeln, die von den Consuln beim Amstantritt verschenkt wurden, die sogenannten Consulardiptychen. Durch den Umstand, dass viele von ihnen in kirchlichen Gebrauch genommen wurden, sind etwa dreissig erhalten. Dazu stellen sich andere verwandte Stücke....

Die vorliegende Veröffentlichung gibt alle irgend erreichbaren Stücke in natürlichen Grösse, durchweg nach neu aufgenommenen Photographien.... Der Text beschränkt sich auf Feststellung der Tatsachen, der Herkunft der einzelnen Stücke und der Voraussetzungen für die Datierung: er soll dazu dienen, die Verwertung des abgebildeten Materials für die umfassende Forschung zu ermöglichen. Fast überall beruht er auf neuer, eigener Untersuchung der Stücke.

Die erste Reihe bilden die etwa 30 datierten Consulardiptychen, dann folgen die undatierten, die Diptychen anderer Beamter und endlich verwandte Denkmäler. Die christlichen Darstellungen sind nicht mit inbegriffen.

The three parts contain respectively 10, 11, 14 illustrations, or 35 in all. The sheets measure approximately 15½ by 5½ inches. The illustrations are beyond praise.

I can, I think, best give some suggestion of the nature of the work by citing here part of the account of the consular diptychs which is to be found in William Smith, *A Dictionary of Greek and Roman Antiquities*<sup>3</sup>, I. 644:

...The specimen on the preceding page...represents one tablet, the other being nearly the same. On it Clementinus, consul A.D. 513, is represented seated on a curule chair, between the figures of Rome and Constantinople, holding the map<sup>1</sup> of the Circus,

<sup>1</sup>By "map" the writer means the Latin word *mappa*. The word *mappa* occurs below, in Delbrück's description of the Boethius Diptychon. Smith, *A Dictionary of Greek and Roman Antiquities*<sup>3</sup>, 2.126, s. v. *mappa*, states that in the circus the presiding magistrate signalled for starting a race by dropping a white napkin (hence "*crelata mappa*"). I am not in position at the moment to corroborate or refute this statement. In *The American Journal of Philology* 13 (1913), 213-225, Professor

and giving with it the sign for the beginning of the games. Above him are his signet, name, and title, surmounted by a cross and portraits of the Emperor Anastasius and the Empress Ariadne. Under him are two boys, emptying bags of presents; namely, coins, diptychs, and palm-branches....

This diptychon is figured by Delbrück in Lieferung 2. I quote in full his account of it.

Nr. 16. Clementinus, Consul in Cpel 513. Liverpool.

In modernem Holzrahmen. Der Consul thront als Spielgeber im Tribunal des Circus; hinter ihm stehen links v. B. Roma, rechts Cpolis. Ueber dem Gebalk des Tribunals, das als Schrifttafel ausgestaltet ist, ein Kreuz und Bildnisschilde des Kaisers Anastasius und der Kaiserin Ariadne. Im unteren Abschnitte Sklaven, die Geld aus Säcken schütten und Siegerpreise.

At the beginning of this notice I gave a passage from Sir John Edwin Sandys's book, *Latin Epigraphy*. The diptych of Boethius, mentioned there, is reproduced by Professor Delbrück, in Lieferung 2. His description is as follows:

Nr. 7. Boethius, Consul in Rom 487.—Brescia.

Der Consul erscheint vor einem Säulenjoch mit Giebel, der einen Eichenkranz mit seinem Monogramm enthält. Et hat Triumphaltoga, Szepter und mappa, zu seinen Füßen liegen Geldsäcke und Siegerpreise. Bei V thront er auf der sella, bei R steht er....

CHARLES KNAPP

### "THOU HELL O' A' DISEASES"

A man suffering tortures from toothache, that ailment apostrophized by Burns in the words that form the caption of this contribution to *THE CLASSICAL WEEKLY*, met a friend, who condoled with him and at the same time told him of a wonderful cure he had discovered for the affliction. "When it is bad, I just leave my work and hurry home, where my wife is full of sympathy, and embraces me, and in fact kisses the pain away. It is a fine remedy, and I strongly advise you to try it". "That I will", was the reply, "and at once. Do you know if your wife is at home just now?"

*Idem Graece*

### ΦΑΡΜΑΚΑ ΕΣΘΑΑ

A. Εἰπέ, τί σοι τύχε πῆμα; παραφρονέοντι ζοικας.

B. Πῶς δ' οὐ; ὀδονταλγῶ· φεῦ, ὀδύνησι θάνον.

A. Θάρσει, μή τι δύσοιζε, κυνυρόμενος δ' ἀπόληγε, νημερτές γάρ ἐμοὶ γνωτὸν ἄκεσμα πάλαι.

Εἰ γάρ μοι ποτε τοῖον ἐπέμπεσεν ἄλγος ἄτλητον.

αὐτίκα πάντα λιπὼν οἰκᾶδ' ἄφαρ νέομαι.

Ἐνθα με πῶς δοκέεις φιλέει δάμαρ ἄμφι-πεσοῦσα,

καὶ κυνέϊ ἐνδυνκέως· αἴψα δὲ φροῦδον ἄχος.

Ἄλλὰ μάλ' ᾧδ' ἔρξαι, καὶ μηδαμὰ μέλλ', ἔλεεινέ·

τῷ ἴσον οὐκ ἄκος ἄλλ' ἐπλετο λυσίκακον.

B. Ὡ βέλτιστ' ἀνδρῶν, σῶτερ μακάρεσσιν εἴσε, ὥς φίλον ἐνστήθει θυμὸν ἱγνας ἐμόν.

Εἴμι, καὶ οὐχ ἅλιος ἐπ' ἀνέρχομαι, αἴ κε κίχῳ γε ζῶην ἐν μεγάροις σὴν γλυκερὴν ἄλοχον.

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A. SHEWAN

Edwin Post, of De Pauw University, published a very interesting article on the expression *pollice verso* (Juvenal 3.36). In that article he discusses, *inter alia*, the use of the *mappa* in the amphitheater as a sign for mercy.

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